

American Art News



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NEW YORK, FEBRUARY 25, 1911.

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EXHIBITIONS

Calendar of New York Exhibitions.
See page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Important paintings and art objects.
Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 251 Fifth Avenue—Works of art.
Cooper & Griffith, 2 East 44 St.—Specialists in old English furniture.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Erich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Ave.—Selected old and modern masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Ave.—Old works of art.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Edward Milch, 939 Madison Avenue—American paintings, etchings and engravings.
Montross Gallery, 550 Fifth Avenue—Selected American paintings.
Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Tabbagh Freres, 396 Fifth Avenue—Art Musulman.
Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.
Vose Galleries. — Early English and modern paintings (Foreign and American).

Chicago.
Henry Reinhardt. — High-class paintings.

Washington, (D. C.)
V. G. Fischer Galleries.—Fine arts.

Germany.

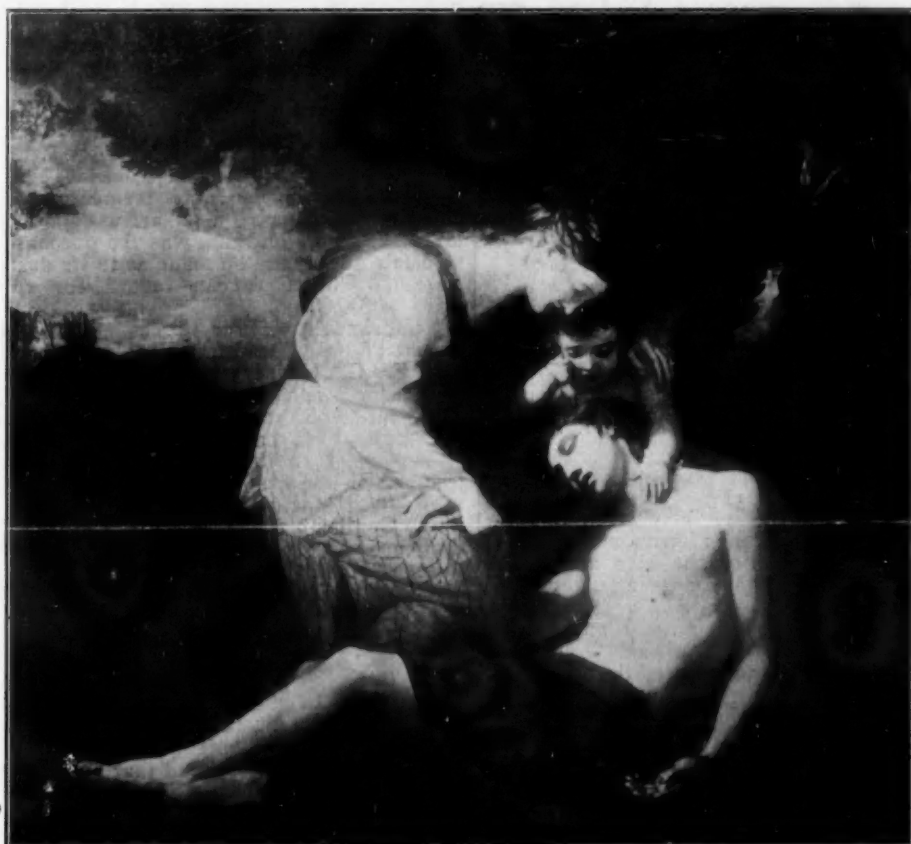
Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt.—High-class antiquities.
G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Co.—Paintings, drawings and engravings by old masters.

Compagnie Chinoise Tonying—Chinese antique works of art.

Hamburger Fres.—Works of Art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Kleinberger Galleries—Old Masters.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Tabbagh Freres—Art Oriental.
Reiza Kahn Monif—Persian antiques.
Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.
Stettiner Galleries—Ancient works of art.



VENUS LAMENTING THE DEATH OF ADONIS.

By Benjamin West.

Recently purchased by the Carnegie Institute, Pittsburg, from the Vose Galleries, Boston.

Dowdeswell & Dowdeswells, Ltd.—Fine old masters.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Netherlands Gallery—Old masters.
Obach & Co.—Pictures, prints and etchings.
Wm. B. Paterson—Pictures and early Japanese color prints and pottery.
Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.
Sackville Gallery—Selected Pictures by Old Masters.
Shepherd Bros.—Pictures by the early British masters.
Victoria Gallery.—Old masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.
Etienne Bourgey—Greek and Roman coins.
Canessa Galleries—Antique works of art.

Wednesday afternoon Mrs. Abraham S. Hewitt and her daughters held a reception at Cooper Union and invited a number of friends to view a collection of art objects which are to be added to the Museum. Among the examples shown were over 300 photographs of art objects for decoration, fine Renaissance carved panels in ivory and Mr. J. Pierpont Morgan's collection of textiles. Tea was served during the afternoon, and Mrs. Charles W. Cooper and Miss Lotta Robinson assisted the hostess. It is hoped that friends of the Museum will come to the aid of the institution by liberal subscriptions and enable it to add to its present collection choice specimens of fine furniture, carvings, panels and hangings. Among those present were: Mrs. J. Stevens Ulman, Mrs. Prescott Lawrence, Mrs. Reginald Rives, Mr. and Mrs. Henry Parrish, Jr., Mrs. B. Gillet Puroy, Mrs. W. Jay Schieffelin, Mrs. Frederick Pearson, Mrs. Charles G. Peters, Mrs. William H. Schieffelin, Mr. and Mrs. Dulany Howland, Mrs. Benjamin C. Porter and Mr. and Mrs. Frank S. Witherbee.

FAMOUS VELASQUEZ HERE.

On the Mauretania last week arrived Mr. C. R. Williams of the London house of Agnew & Co., who brought with him for the joint account of Knoedler & Co., and Scott & Fowles, the "Portrait of Philip IV of Spain," by Velasquez, in the uniform of a Field Marshal, and which is said by Mr. Williams to be worth \$440,000. Mr. Williams was obliged to pay an extra freight charge of some \$2000, the Cunard Company, while accepting no responsibility, exacting a charge proportionate to value on valuable paintings. The history of the painting which has been called the lost Velasquez has been told in the *Art News*. A similar portrait in the Dulwich Gallery where it has hung for many years, was supposed to be a Velasquez, but was adjudged some time ago as a copy by Maso, the son-in-law of Velasquez, and this led to a search for the original. It was finally discovered in the collection of one of the Bourbon Parma family, in Austria.

The portrait now here is a full length standing presentment boldly and strongly drawn and the face full of character.

ANOTHER VELASQUEZ.

Sir William Van Horne owns a portrait of Philip IV of Spain, by Velasquez, and commenting on the recently published report that such a portrait had been purchased by Mr. J. Pierpont Morgan said: "I have good reason to believe that Mr. Morgan has not acquired any picture by Velasquez."

"OLD MASTERS" CONTROVERSY.

A jury last week gave a verdict in favor of the Rev. Father Jannuzzi, who was sued by one Abelardo Cassi, a restaurant keeper, to recover \$20,000, for seven claimed "old masters," which Cassi stated he had imported under contract with the priest from Italy and who expected to get \$50,000 for them from Mrs. "Jack" Gardner of Boston. Cassi further stated that when Mrs. Gardner declined to purchase the canvases, the priest withdrew from his agreement. Father Jannuzzi affirmed that he simply wished the pictures as mural decorations for his church, but when he found their authenticity questioned, he didn't want them. Cassi admitted that he had paid only 50 cents duty on the pictures when imported, but that an appraiser came later and collected \$2280 more in duties. So-called experts testified for both plaintiff and defendant as to the genuineness of the works.

MUSEUM FOR PORTLAND.

The Portland Society of Art has voted to accept the magnificent museum of art which the late Mrs. Margaret J. M. Sweat bequeathed to the organization. The completed structure was thrown open for the first meeting of the society recently. Nothing now remains to be done but to execute the formal transfer of the property and the funds to be devoted to its maintenance by the board of trustees named in the will, to the Society of Art. This ceremony will take place at a later date, and will be made the occasion of a formal opening of the building and the beginning of the society's administration of the trust.

THE HOE SALE

Names of pictures, as catalogued, painters, purchasers and prices paid are as follows:

First Night's Sale.

"Genre Scene," Fornischer; R. H. Jones...	\$80
"Genre Scene," Gishert; C. V. Seward...	55
"Sunday," Eastman Johnson; J. F. Harris...	250
"Fishing," Geo. H. Boughton; Holland Art Gallery	90
"Study of Nude Woman," A. Bridgman; L. A. Lanthier	100
"Tea Rose," George H. Boughton; L. A. Lanthier	160
"Dahlia and Rose," Diaz; C. Fliermans...	110
"Landscape," F. R. Lee; J. F. Harris...	160
"Danse des Amours," C. Chaplin; A. Haviland	180
"Visite des Cardinaux," Isabey; Knoedler & Co.	850
"Tanagra Dancer," Geo. H. Boughton; L. A. Lanthier	55
"Connecticut Landscape," J. A. Weir; S. Woods	80
"River Landscape," Sauzay; J. F. Harris...	220
"Indolence," C. Chaplin; Bousso, Valadon & Co.	1,600
"The Terrace," Leloir; C. De Vivo...	290
"Summer Landscape," Picknell; A. B. Wallace	160
"Fishing Boats," Quartley; R. E. Tod...	350
"In the Harem," Gerome; Emerson McMillin	1,275
"Dance in Barn," W. S. Mount; W. W. Seaman (agent)	200
"Dutch Landscape," Wahlberg; H. Jones...	260
"Promenade Galante," A. Moreau; Holland Art Gallery	260
"River Landscape," Daubigny; C. Fliermans...	650
"Faust and Marguerite," Tissot; John Van Schaick	500
"Brittany Landscape," Trouillebert; R. E. Tod	600
"Summer Landscape," Picknell; C. V. Seward	250
"Un Paturage," Jacques; C. Fliermans...	600
"Summer Landscape," Picknell; A. F. Bremmer	170
"Holland Landscape," Wahlberg; H. Jones...	200
"Brittany Landscape," Picknell; F. C. Havens	200
"Virgil," John L. Farge; Knoedler & Co.	750
"Italian Autumn," Thos. Cole; T. B. Walker	325
"Schoolmaster of Sleepy Hollow," George H. Boughton; H. Jones	350
"The Fallen Angel," George H. Boughton; F. C. Havens	400
"Tanagra Dance," George H. Boughton; John Proctor	500
"Flowers," Simon Gardimier; A. B. Wallace...	80
"Landscape," Daniel Huntington; J. Proctor	200
"Le Triomphe d'une Femme Equivoque," Couture; Blakeslee	370
"Nymph and Satyr," Stella; Olivetti...	65
"Europa and the Bull," German copy after Boucher; O. G. Smith	80
"Diana and Actaeon," German copy after Boucher; O. G. Smith	80
"Fete Galante," French eighteenth century copy; H. Jones	80
"Portrait Mademoiselle Olivier," Jean Baptiste Greuze; Emerson McMillin	950
"Environ de St. Cyr," Georges Michel; J. Pendleton	225
"Portrait Mme. De Rochechouart," Vigee Le Brun; John Hallet	450
"Portrait Catherine II.," French seventeenth century school; J. Pendleton	100
"La Toilette" (portrait "Mademoiselle B."), Francois Boucher; J. Pendleton	575
"Portrait Young Lady," French eighteenth century school; Lanthier	150
"Portrait of Lady," Drouais; Lanthier	200
"Landscape," Michel and De Marne; A. Haviland	225
"Portrait of Viotti," J. S. Chardin; W. R. Beal	380
"Portrait of Lady," French eighteenth century school; A. Olivetti	350
"Portrait Madame De Stael," Gregorius; J. Elverson	575
"Hercules and Omphale," Lemoyne; C. de Vivo	300
"Infancy of Bacchus," Poussin; A. Haviland	375
"Portrait of Lady as Ceres," eighteenth century French school; L. A. Lanthier	125
"Apotheosis Hercules," attributed to Natoire; F. C. Haven	175
"Louis XIV. as Marshal of France," H. Rigaud; C. Miller	650
"La Bonne Aventure," eighteenth century French school; Olivetti	125

Second Night's Sale.

"Portrait Sir Walter Scott," Bone; R. E. Tod	\$110
"Female Portrait," unknown; G. B. Wheeler...	40
"Power of Innocence," Stothard; J. Elverson...	190
"Innocent Statagem," Stothard; J. Elverson...	190
"Allegorical Subject," Mortimer; J. Livingston	55
"Holy Family," English XVIII Century School; Robert F. Tod	95
"Portrait Lady," Allan Ramsay; Blakeslee...	575
"Portrait Dryden," Kneller; Beverly Chew...	180
"Scene from Twelfth Night," Hamilton; J. O. Wright	230
"Scene from Twelfth Night," Hamilton; J. O. Wright	230
"Portrait Peg Woffington," Hogarth; W. W. Seaman	2,200
"Lady Ann Montagu," attributed to Hogarth; C. V. Miller	200
"Portrait Young Lady," attributed to Hogarth; Charles A. Platt	160
"Portrait Young Lady as Ceres," attributed to Hogarth; C. V. Miller	200
"Lady Hamilton as Baccante," Sir Joshua Reynolds; Edward H. Litchfield	725
"Madonna and Child Icon," Nineteenth Century Italian; H. Jones	30
"Cavalry Combat," Van Der Meulen; Knoedler & Co.	200
"Pan and Syrinx," Van Poelenburg; James Elverson	150
"The Musician," Netscher; R. E. Tod...	140
"A Cavalier," Coues; J. Elverson	150
"Portrait Young Woman," Van Haarlem; L. A. Lanthier	110
"Madonna and Child," Pedrini; Chas. De Kay	1,075
"Venus and Cupid," Flemish XVIII Century School; R. E. Tod	85
"Portrait Ben Jonson," Van Honthorst; S. Wyler	300
"Madonna and Child with St. John," after Correggio; R. E. Tod	80
"The Dentist," David Teniers, the younger; C. Fliermans	300
"Holy Family and Saint," Bergamesque School; J. E. Springer	225
"Madonna and Child with St. Elizabeth," Marten De Vos; A. Haviland	170
"Interior Kitchen," W. Van Mieris; W. W. Seaman	375

"Madonna of Cherries," manner of Joos Van Cleef, the elder; Blakeslee...	750
"Portrait Young Sculptor," Francois, the younger; J. Elverson	80
"Conversation Galante," Gerard Dou; E. H. Litchfield	400
"Samson and Delilah," school of Rembrandt; L. Brice	175
"Landscape," Van Ruysdael; A. Haviland...	600
"Young Girl Holding Medal on Chain," Rembrandt; Scott & Fowles	70,500
"Magdalen," Ambrosius Benson; Blakeslee...	2,650
"Portrait of Man," Dutch master XVII century; F. A. Vanderlip	300
"Portrait of a Lady," attributed to G. Van Honthorst; David Belasco	300
"Portrait of a Lady," attributed to G. Van Honthorst; John Proctor	220
"Madonna of Goldfinch and Angels," follower Fra Filippo Lippi; Blakeslee	1,275
"Portrait of Man," Flemish painter; L. Brice	125
"Portrait of Lady," D. Mytens, the elder; J. Elverson	500
"Genre Scene," C. J. Van Ceulen; A. Haviland	250
"Madonna, Child and St. John," Florentine school circa 1505; A. Haviland	1,100
"Portrait of a Lady," C. J. Van Ceulen; J. C. Havens	475
"Portrait of a Female Saint," Spanish school, XVII century; E. Brandus	160
"Interior," Netscher; J. Elverson	260
"Holy Family," J. Van Cleef, the elder; Kleinberger	2,200
"Diana Resting After Chase," Van Balen and Brueghel; Blakeslee	400
"Judith," L. Cranach, the elder; R. W. De Forest	1,800
"Portrait Lady," Florentine School; L. Brice	400
"Portrait Woman," De Neufchatel; L. Brice	270
"Sybilla Persica," Ambrosius Benson; F. A. Vanderlip	3,550
"Portrait Lady," A. Hanneman; R. A. Alger	325
"Esther Before Ahasuerus," Dutch, Flemish and German schools; Geo. A. Hearn	725
"St. Jerome," Flemish school; S. Woods	225
"Marie de Medicis," F. Pourbus, the younger; Mrs. F. F. Thompson	4,000
"Triptych," Flemish Painter about 1515; Kleinberger	4,100
"Portrait Young Man," Dutch School, middle XVI century; John Proctor	600
"Fruit and Flower Piece," Mignou; E. H. Litchfield	175
"Allegory of Peace," Floris; A. Haviland...	250
"Adoration of Magi," Flemish School; A. F. Haviland	500
"Portrait of Girl," Van Bronchorst; F. A. Vanderlip	700
"Fox Killing Cock," Pauwel De Vos; C. Fliermans	160
"Henri IV.," F. Pourbus, the younger; E. H. Litchfield	275
"Marguerite de Valois, Wife of Henry IV.," F. Pourbus, the younger; C. V. Miller	375
Total	\$110,030
Total first night sale	19,165
Grand total	\$129,195

The Art Objects.

The disposal of the collections of the late Robert Hoe began the afternoon of Feb. 15, with the dispersal of the blue and white porcelains. The total for the afternoon was \$10,597.50. Mr. Thomas B. Clarke paid \$440 for a tall covered jar of the K'ang-hsi period. Mrs. Henry Clews paid \$260 for a large blue and white bowl of the K'ang-hsi period, \$170 for two blue and white pear-shaped vases and "Charles" \$320 for a tall oviform vase.

The total for the second afternoon sale (Feb. 16), of again blue and white porcelains was \$41,575, making the grand total \$52,172.50. Several of the best pieces offered went to Mr. Thomas B. Clarke. Mrs. James Henry Smith paid \$450 for a pair of porcelain kyilins and \$360 for a large celadon vase. Mr. Frank Partridge secured another pair of kyilins for \$1350. Glanzer & Co. paid \$850 for a pair of large porcelain lions. Among the purchases made by Mr. T. B. Clarke were a pair of fine blue and white beakers, and three blue and white temple jars for \$3250. Other purchases by Mrs. James Henry Smith were a blue and white temple jar for \$165 and a celadon vase for \$360.

The sale of porcelains was continued on the third afternoon (Feb. 17). The day's sale realized \$27,500 making the grand total \$79,672.50.

Mr. W. R. Hearst secured a rose back eggshell plate for \$230. Mr. Frank Partridge paid \$975 for a black hawthorne vase and \$300 for a pair of quadrilateral arrow receptacles. Mr. T. B. Clarke paid \$545 for a club-shaped vase and \$350 for a K'ang-hsi vase. Mrs. Cooper Hewitt paid \$475 for a garniture of 5 pieces and Mrs. Storrs Wells secured a large oviform jar for \$675.

The fourth afternoon's sale (Feb. 18) brought out more dealers and private buyers. The total was \$70,292.50, making the grand total for the five afternoons, \$149,965. Mr. Barber buying for the Penna. Academy of Fine Arts, secured a Buddhist statue in bronze for \$1225. Mr. Frank Partridge paid \$2100 for a pair of large seated figures and \$600 for a pair of mythological lions. The largest buyer was Mr. S. P. Avery. Among the many purchases made by Mr. Avery under the name of "Putnam" were a baluster vase for \$1025, twin vases for \$950, large bottle-shaped vase for \$900, a pair of garden seats \$750, a large hexagonal vase \$575 and a large tripod incense burner \$600. Mrs. E. E. Boardman paid \$580 for a hexagonal vase. Mr. K. Oshima paid \$700 for a large vase.

In the first evening sale at the Galleries, Feb. 18, 107 drawings and engravings were sold. Pierre Prudhon's "L'Amour Vainqueur" went to the Delft Co. for \$100. E. F. Bonaventure secured two drawings by Boucher for \$67.50. Mrs. Cooper Hewitt an "Allegory" in the style of Boucher for \$35. "Charity," an immense crayon drawing by W. von Kaulbach was knocked down to Mr. S. Woods for \$22.50. The price would have been ridiculous for even the magnificent gold frame.

Mr. T. B. Walker of Minneapolis made several purchases on the fifth day's sale (Feb. 20). Under the name of "Barlow" he paid the highest price of the day, \$3600 for a carved jade vase. Other purchases by Mr. Walker were a jade incense burner for \$260 and a pale green jade water holder for \$310. The Penna. Museum paid \$85 for an antique ivory, Madonna and Child. Professor Marquand secured a carved ivory from a reliquary for \$70. "Charles" paid \$460 for a quadrangular jade vase. Other purchasers were Messrs. Howard Mansfield, P. D. Pruyn, M. J. Fox, P. C. Kingsland, C. I. Hudson, Mrs. Pembroke Jones, Mrs. F. S. Gould, and others. The total for the afternoon was \$16,489.

In the evening the sale of engravings and etchings was continued. Mrs. Joseph Pulitzer paid \$1350 for "Adam and Eve," by Durer and \$400 for "Melancholia," also by Durer.

Rembrandt is the "star" master in the Hoe sale, for, following the record auction price in America brought for his picture, "Girl Holding Out a Medal on a Chain," at Mendelssohn Hall last week, the only noteworthy price of said picture sale, a second state of his "Christ Healing the Sick" (the "Hundred Guilders Point") reached the record American auction price of \$4,500 at the Black and White sale Tuesday evening. Mr. Arthur H. Hahlo, former partner of Mr. Hellmann, now an art assistant to Mr. J. Pierpont Morgan, was the purchaser so a fair guess may be made as to its destination. The European record for this print is \$10,000.

Rembrandt's "Three Trees" with the "Head of Folly" watermark, sold at \$1,900. Mr. E. G. Kennedy took the "Arched Landscape with Flock of Sheep," first state, at \$2,800, and "Landscape with Cottage and Haybarn," at \$1,050. Another print dealer bought the "Clement de Jonghe," in the first state, for \$2,300.

The total for the evening was \$19,785. Old English china and old Dresden Delft, French and German porcelains were sold Tuesday afternoon for \$13,482.50. The highest figure was brought by a covered Dresden jar (1332), sold to Mr. Garret C. Pier for the Metropolitan for \$900. A pair of Chelsea figures (1219) went to Mr. Ormond G. Smith for \$700. The Wedgwood reproduction of the Portland Vase (1228) brought \$725 from the same buyer, who paid \$625 for the Delft garniture (1248).

The auctioneer announced that he wished the audience to know the high value which had been placed upon a set of XVIII century Dresden ware and some others by an expert brought here to look over the collection and assist in the cataloguing by August F. Jaccaci, employed by Mr. Hoe's executors to get up the catalogue. This expert, who catalogued all the English china and European ceramics, was Dr. Hermann Schmitz of the Royal Museum of Arts and Industries of Berlin, and he had appraised the Dresden set at \$8,000.

The set sold for \$625 to a private buyer, the underbidder being a firm of New York dealers.

A Dresden coffee and tea set (1304) of thirty-eight pieces, which Dr. Schmitz had appraised at \$3,000, sold for \$500. The greatest disparity between Mr. Jaccaci's expert and the judgment of the bidders, however, was recorded upon the sale of another Dresden coffee and tea set (1305), of sixteen pieces, dated from middle eighteenth century. This set had been appraised by Dr. Schmitz at \$10,000. It sold for \$700. This incident is a good side light on the value of so-called expert testimony. Why then the fuss as to the questioned picture attributions?

Silver was the offering at the seventh day's sale (Feb. 22) and \$67,292 was realized. Crichton Brothers made several large purchases. They paid \$1575 for an English porringer, \$1300 for an English punch bowl, \$1600 for a pair of English sugar castors, \$1025 for another sugar castor, \$800 for an old silver gilt inkstand, \$400 for a coffee pot, \$470 for two cake baskets and \$430 for a tea kettle and stand. Mr. Julius S. Bache paid \$1000 for a set of 4 tall candlesticks. Other purchasers were Mrs. John E. Parsons, Mrs. Joseph Pulitzer, Mrs. Pembroke Jones, Charles T. Crocker, O. G. Smith, Stanley Mortimer and others.

At the evening sale of prints \$4082 was realized. The majority of them brought from \$12 to \$22.

ART OF VELASQUEZ.

The Berlin Photographic Company, No. 305 Madison Ave., have recently published an exhaustive and sumptuous volume on the life and works of Velasquez. The work is issued in two editions. The first is limited to twenty-five copies, with rarely beautiful and faithful photogravure reproductions of the best works of the Spanish master, is bound in old Spanish leather, with text and reproductions on hand made Japanese paper and the copies are priced at \$175.

The second edition has 275 copies, bound in half parchment, printed on Van Gelden paper, with plates on toned etching paper, and these will be sold to subscribers only at \$70 each.

The text, which tells the story of Velasquez's life, and describes his works in detail, was written by Leon Bonnat, the eminent French artist. Over one hundred photogravure reproductions, illustrate the work. The histories, owners and present location of the most important works, are given.

Among the reproductions are those of the well-known canvases in the National Gallery—London, the Palazzo Doria and Pamfili at Rome, the Hermitage at St. Petersburg, the Prado, the Wallace collection—London, the Dresden Gallery, the Pinacoteca—Parma, the Kaiser Friedrich Museum—Berlin, and of those in a number of private collections. The plates are exceptionally fine in quality, and all are executed with the utmost care.

NUDES SHOCK COLUMBUS (O.)

While American art dealers and artists are congratulating themselves upon the spread of art throughout the country, the following incident will show that although exhibitions are desired in smaller cities by art organizations, art in its broad and educational sense is far from understood there. The Art Association of Columbus, O., recently invited the New York "Independents" to show their works there, and asked Robert Henri to give a lecture. The canvases were all hung with the exception of several nudes, at which the ladies exclaimed loudly in chorus. But the "young people" and the "clergy." "Goodness me! It would never do." So the nudes were relegated to a dark room, their faces turned to the wall and covered securely. Robert Henri was informed of the attitude of the hanging committee, however, and thereupon canceled his lecture engagement.

After considerable correspondence, a compromise was reached. The Art Committee agreed to hang the nudes in a separate room—"Oh, yes, all by themselves," where possibly only ladies who understood the situation were permitted to enter. But what a chance the Columbus Art Association lost to increase its capital, if only they had let the men in by charging double entrance fee.

Robert Henri's lecture was a profound success, and it is hoped had a broadening effect upon the Columbusites.

SPRINGFIELD (MASS.)

The 34th annual exhibition of paintings by American artists, now on at the Charles Hall building, continues to Feb. 25. Among the canvases on view are: "Summer Time," by Thomas P. Anschutz; "The Voice of the King," by William Henry Drake, and "On the Hill Top," by Geo. Inness, Jr. Among other artists represented are Alexander, Bicknell, Coues, Gruppe, Crane, De Forest and Van Boskerck. At the art rooms of J. H. Miller there is now on a display of the work of Springfield artists, comprising oils and water colors.

Exhibition Calendar for Artists

CARNEGIE INSTITUTE, Pittsburg, Pa.

Fifteenth annual international exhibition of oils.

Entry blanks from Europe before.....Feb. 28

Entry blanks from America before.....Mar. 13

Collections in America.

New York by Budworth, 424 West 52 St.....Mar. 15-18

Philadelphia by C. F. Haseltine, 1522 Chestnut St.....Mar. 15-18

Boston by Stedman & Wilder, Trinity Pl.....Mar. 15-18

Chicago by W. Scott Thurber, 203 Michigan Blvd.....Mar. 15-18

Jury meets in Pittsburgh.....Apr. 6

Press View.....Apr. 26

Opening of exhibition.....Apr. 27

Closing of exhibition.....June 30

NATIONAL ACADEMY OF DESIGN, 215 West 57 St.

86th annual exhibition.

Varnishing Day.....Mar. 10

Opening of exhibition.....Mar. 11

Closing of exhibition.....Apr. 16

BKLYN. INSTITUTE OF ARTS AND SCIENCES AND YE HANDICRAFTERS'

CLUB, 246 Fulton St., Bklyn.

Exhibition of hand-made jewelry.

Exhibits received.....Mar. 11, 13

Opening of exhibition.....Mar. 15

Closing of exhibition.....Apr. 1

IN AND OUT THE STUDIOS.

Friends of Roswell M. Shurtleff will be glad to know that he is recovering from the illness which has kept him from work during a great part of the winter. At his studio, 44 West 22 St., he is showing some interesting examples of his recent work in the Adirondacks. A large canvas, near completion, is characteristic of the charm and poetry for which his work is so well known.

Louise Huestis recently completed a portrait group of Mrs. Kingsley Courlie and her two children, and one of Professor Sumner of Yale. An interesting portrait on which she is now at work is of Mrs. Orin Root, Jr. Other portraits she has painted this Winter are of Mrs. Frelsen Page of New Orleans and the two little daughters of Mrs. R. McNally.

At his studio in the Broadway Arcade, J. Philip Schmand recently completed a portrait of Miss Fernie P. Stewart, delicate in tone and an excellent likeness. During the winter he painted miniatures of Mrs. Otto Heinze, Mr. W. Benson and Mrs. Benson. At his studio is an excellent miniature portrait of the late E. H. Harriman.

Mathilde de Cordoba, who recently returned from a three and a half years' stay abroad, principally spent in Paris, London and Florence, where she achieved much success with portrait etchings, will remain in this country until the end of April, when she will return to her Paris studio. The French Government recently purchased important examples of her work.

E. L. Henry's large canvas, "A Wedding in 1705," is nearing completion. He expects to show it at the Spring Academy. This picture, which he considers one of his most important works, contains a number of figures, with accurate dress and accessories of the period, and is an interesting story of the life and manners of Americans before the Revolution. His canvas, "One Hundred Years Ago," was purchased by Mr. Grant Beckley.

At his Broadway Arcade studio, Otto Wigand is showing some interesting landscapes, his recent work. A composition in which a group of cattle occupy the foreground, painted in a high key, is luminous in color and pleasing in tone.

At her Sherwood studio, Helen Watson Phelps is showing a group of small pictures, including landscapes painted during the past summer, and several charmingly painted and well drawn nudes.

Silas Dustin, recently completed at his 23 St. studio, a charming canvas, a scene at Mystic, Conn. It shows a broad sweep of country, is attractive in color and has much poetical charm.



"MEMORY,"

By Ella Condie Lamb.

One of four figures executed in Mosaic for the Lakewood Memorial Chapel, Minneapolis, Minn.

Charles Y. Harvey, who spent three years in Rome, working and studying, has returned to New York and has taken a studio in the Broadway Arcade, where he is modeling portrait busts and figures. Mr. Harvey is a sculptor of unusual ability. His work shows strength and masterly execution, and is indicative of careful study and knowledge.

Mahonri Young, whose sculptured groups at the Pennsylvania Academy have excited much favorable comment, recently completed a frieze for a gymnasium at Salt Lake City, also a portrait of Mr. Alfred Larnhouse, well modeled and showing fine character presentation.

This artist's work is noted for its sincerity and strength. At his studio in the Miller Building is a charming group, "The Blacksmith," showing good action and freedom of handling.

MRS. LAMB'S MURAL.

The interior of the Lakewood Memorial Chapel at Minneapolis, Minn., was designed by Mr. Chas. R. Lamb, at the request of the Board of Trustees, of which Mr. George H. Brackett is chairman, along lines of permanency as well as artistic quality. The entire interior is executed in marble and mosaic, Mr. Lamb using all the colors of the palette including gold, silver and mother-of-pearl in his mosaic scheme. The figures of Faith, Hope, Love and Memory, the latter of which is reproduced in this issue are from paintings by his wife, Ella Condie Lamb, and were also executed in mosaic and set in the four pendentives which support the great dome of the Chapel.

In the dome Mr. Lamb has made a great composition of angels, with interlacing wings, extending entirely around the circular space above the supporting cornice. In more formal attitudes than the personal figures of the pendentives, these angelic figures help to build both in color and drawing the support to the dome, and add the crowning feature to a unique building on ecclesiastical architecture.

SHAW ANNUAL DINNER.

Mr. Samuel T. Shaw gave his annual dinner to the winner of the Shaw prize at the preceding year's Salmagundi club's display of pictures by members, at the Salmagundi Club on Wednesday evening. The guest of honor was F. Luis Mora, who won the prize last year with his rich colored, open air "Valencia Beach—Spain." The guests of Mr. Shaw on Wednesday were Clifford Beal, Reynolds Beal, Thomas W. Ball, Wm. J. Curtis, James Carrington, Paul Cornoyer, Gustave Cimiotti, Jr., Cecil Chichester, Charles S. Chapman, Alfred J. Compton, Will H. Drake, Paul Dougherty, Gano Dunn, Frank DeHaven, Thomas Nast Fairbanks, Thos. Fogarty, Howard Giles, Albert L. Groll, Robert Gauley, Dr. Leigh Hunt, William J. Hays, Joseph Isidor, Paul King, Felix Lamond, F. Luis Mora, Howard McCormick, Edward Potthast, Francisco Pausas, F. K. M. Rehn, William Ritschel, Carl Rungius, Edward Rudderow, Jr., W. G. Smith, Porter Steele, S. T. Shaw, Eugene Speicher, McGregor Smith, Albert A. Southwick, Mathias Sandor, Charles Schreyvogel, Henry B. Snell, Vincent Tack, A. T. Van Laer, Charles Vezin, Everett L. Warner, Giles Whiting, Williams Waldron and Dr. S. C. G. Watkins.

There were several absentees who had been invited. Charles W. Hawthorne is in Bermuda, and Charles Battell Lommis, who has given at previous dinners a humorous biography of the guest of honor, was ill. But the dinner was a good one, the fun was fast and furious and the evening was thoroughly enjoyable in every way. Souvenirs, faithful and beautiful reproductions of Mr. Mora's picture were presented to each guest by Mr. Shaw.

A "DRAWING" SALE.

A collection of some 155 modern American pictures, some few good, some fair and many mediocre examples, formed by Dr. S. C. G. Watkins of Montclair, N. J., was sold at auction at the Clarke Auction Rooms, Thursday and last evening. No more amusingly formed collection of pictures ever came to the New York auction block, for Dr. Watkins is a dentist and, it is said, did much dental work for the members of the Salmagundi Club and other artists, and frequently received his return in pictures from his grateful patients. The sale should have been, therefore, a "drawing" one. Result will be given next week.

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A collector who had read the glowing advertisements of the Hoe sale and who came on from Boston to inspect the collections, remarked after his visit to the American Art Galleries, that "he had expected to find there an American replica of the Louvre, but found instead one more like a replica of the Magasin du Louvre."

New definition of "a competent expert," presumably according to Mr. Thomas E. Kirby, "One who agrees with you in your hoped for idea of the validity, quality, and consequent value of any art work which you own or are to sell on commission."

THE HOE SALE.

The grand total obtained for the pictures, art objects, etc., forming the collections of the late Robert Hoe, had reached on Thursday night the sum of \$442,152.50. It is not likely that the grand total for the entire sale, which will close

March 10, will surpass that of the Mary Jane Morgan sale of 1886, namely, \$1,205,153, if it does overtop the totals of the Heber Bishop sale of 1906, \$412,419; the T. B. Clarke of 1899, \$308,100; the Thomas E. Waggaman of 1905, \$342,328 and the A. T. Stewart of 1887, \$575,079. It certainly will not surpass the total of the Yerkes of 1910, \$2,207,866. In Europe the Secretan sale of 1889 had a grand total of \$1,400,390, the Spitzer of 1893, one of \$1,824,576, the San Donato, one of \$2,607,891, and even the Chappey sale of 1907 had a total of \$843,358.

And yet the Hoe sale of art objects and pictures was advertised as "The most notable gathering ever offered at public sale in this or any other country."

Let us analyze the sale of the Hoe pictures for example. In its Saturday story of the second night picture sale at Mendelssohn Hall last Friday evening, Feb. 17, the daily which most favors the American Art Association and advertises it most fully, so that it has come to be looked upon as in a sense the organ of the Association, after stating the total obtained by the pictures (including the Rembrandt, \$70,500) as \$129,195, said: "It has rarely, if ever, happened in this city when rumors were circulated up and down the commercial sections of the Avenue, and in the quarters of student wisdom concerning a collection coming into the market that it had been overpraised, that the result has failed to confute the circulators, and the Hoe picture sale has proved no exception."

Passing this seemingly ungenerous slap at the New York art dealers who bought most largely at the sale, and without whose presence and purchases, the picture sale at least would have been more nearly a flat failure than we consider it was—we would ask if the American Art Association is really satisfied with the result of the picture sale? Someone wanted a Rembrandt in his collection and the highest price for the "Girl holding medal on a chain" ever brought by a Rembrandt in this country at auction was consequently obtained. This was undoubtedly a good sale and the picture was also unquestionably, to our minds, a characteristic example, if not a great one, of the Dutch master. Take the price paid for the Rembrandt, however, \$70,500, from the grand total of the two nights' sale, \$129,195, and we find a total only of \$58,695 for 122 pictures, or an average of \$481.20 for each example. Did this result justify the flamboyant advertising of these pictures, and the resentment shown when their general average of quality and some of the attributions were questioned by us and other publications?

The prices obtained for other pictures in the sale also, to our mind, justify our criticism in advance of said sale. The Chaplin, which we praised, brought \$1,600, the Trouillebert, which we also praised \$600, a fair price, but the John La Farge "Virgil," which the auctioneer stated was the most important example of the recently dead painter he had ever sold at auction, brought only \$750, the so-called Jacque, \$600, the so-called

Boucher, \$575, the so-called Vigee Le Brun only \$450, the large Couture only \$370, and the so-called Chardin only \$380.

On the second night there were only twenty works, including the Rembrandt, which brought more than \$500 each. The "Peg Woffington" portrait, given by Mr. Jaccaci to Hogarth, but which, if not a copy, was probably painted by Henry Moreland, after all its advance puffing, sold for only \$2,200. The absurdly attributed Joshua Reynolds brought the beggarly sum of \$725, while the two examples given to Ambrosius Benson, which we praised, brought respectively \$2,650 and \$3,550, and those few of the primitives which had any quality did fairly well, but not what they should have done.

Now does even a tyro suppose that authentic and good examples of Reynolds, Boucher, Chardin, Jacque, Vigee Le Brun or other big names could have been picked up for any such sums, with the shrewdest of New York dealers and those with the most capital present? It is to laugh!

The Yerkes pictures alone sold last year for \$1,693,350. As the sale of the art objects is not concluded as we go to press, we will have to defer analysis of their dispersal until an early issue. The Oriental porcelains, and especially the fine Cloisonnes, sold well, as did some of the impressions among the blacks and whites, but it was as notable as a feature of the dispersal of the art objects, as of the pictures, that the dealers were the chief purchasers and gave the sales their real support. "The commercial sections of the Avenue" would seem to be of some use after all, even at a Hoe sale.

MUSEUM'S ANNUAL MEETING.

At a meeting of the trustees of the Metropolitan Museum, held last Monday, Mr. J. Pierpont Morgan was re-elected president; George A. Hearn, George F. Baker of this city, and Henry Walters of Baltimore, were re-elected trustees. Joseph H. Choate and Robert W. De Forest were re-elected vice-presidents and Howard Mansfield, treasurer. The annual report of the trustees shows that 10,521 accessions were made to the museum during last year, of which 59 were paintings and 41 sculptures. Twenty-four of the paintings were by American artists. Of the art objects, 7,746 were gifts or bequests and 2,283 were purchases. Mr. J. Pierpont Morgan, Jr., was elected a member of the auditing committee to succeed Mr. George Blumenthal. The deficit of \$116,585 was made up by special gifts from the trustees.

WHAT ARE POLISH RUGS?

(C. P. Clifford, in the Upholsterer.)

The origin of the Polonaise rug has been always ascribed to Poland, but Dr. Valentiner, of the Metropolitan Museum, has advanced the statement that the name dates only from 1878, when several rugs were exhibited at the Paris Exposition by Prince Czartoriski, of Warsaw, bearing the coat of arms of his family and entered and described as Polonaise. Dr. Valentiner is apparently supported in his views by several authorities who believe that there is no such thing as a Polonaise rug; that all rugs heretofore so called are Persian.

Dr. Valentiner is doubtless correct regarding the majority of rugs called Polonaise, especially those in the Metropolitan Museum, but we maintain nevertheless that an industry existed in Poland.

In considering the subject one must dismiss from the mind all picture of Poland

as a remote northern section, strictly European. In the Fifteenth Century Poland and Old Lithuania were of united territory extending as far south as the Black Sea, almost to the northern boundaries of the vast Ottoman Empire.

Throughout the Fifteenth and Sixteenth centuries the courts of Persia supported vast numbers of expert rug weavers.

When living in Ispahan the rugs that they produced were called Ispahan. When the same people moved to other cities—Kirmān, Kashan, Ardebil, Shiraz, Teheran, or wherever the Persian capitals were located, the rugs they made were called after the name of the city of their abode; for the rug weavers in the royal itinerary traveled with the Court.

From a period as early as the Thirteenth Century, fine rugs were greatly valued by royalty, and it is only natural therefore that Poland, in such close contact with the Ottoman Empire, should have absorbed some of the enthusiasm for this art, especially as the finest of all rugs were made in the province of Gilan, Northern Persia, close to the Polish territory.

Vincent Robinson states that Mersheriski in the Sixteenth Century took to Warsaw, from Persia and India, a number of weavers and established the manufacture of Oriental carpets. Martin, on the other hand, as well as Dr. Valentiner, maintains that his weavers never made a rug. We can trace the gold-embroidered background carpets, which Dr. Valentiner maintains were of Persian character, back to the Thirteenth Century—to the time of the Mongol invasion when they were described by Marco Polo as examples common to Bagdad and were taken as loot to the Mongol court of Kanbalu. The same styles were reproduced later for the Mongol court at Samarkand. At this same epoch the Mongols devastated what now constitutes Polish territory as far north as Warsaw, and it is fair to assume that their influences lingered.

If we are to assume that the name Polonaise has been always misapplied and that the official entry at Paris over the name of a Polish nobleman of distinction and reputation was in error, then we must attribute gross ignorance to the authorities in charge. Such an assumption, however, is absurd, because in 1572 Poland was an elective monarchy under Henry of Anjou, France. Surely the French knew Polish history and Polish art, and French connoisseurs knew by their intimate relations with Poland whether a Polonaise rug was a

We find traces of pure Oriental art in Scandinavia 900 A.D. Hispano-Moresque and Portuguese-Persian examples were assuredly non-European. The rugs of Palermo were strictly Oriental and made long before the period of the Polonaise rugs.

The people of Poland have been described as a race of no nationality. The offshoots of all Europe and Asia have gravitated to Poland, but with all the strong Slavonic element has prevailed. While the Lutherans were persecuted in Germany, while the blood of a hundred Protestants was crying from the ground of France, while Mary made England a hotbed of intolerance, Poland opened her doors to all religions and became a veritable asylum for the persecuted of all nations. Mosques were reared, churches and synagogues, and in 1540, according to James Fletcher, the historian of Trinity College, Cambridge, there were in Poland a great number of Armenians and people of Ottoman extraction who had fled north from the Mongols, and 9,600 artisans were working there in gold, silver and fabrics. Is it not reasonable to conclude that among these fabrics there were rugs and carpets?

In 1548 the term Cossack was applied to the pirate hordes which skirted the Black Sea and constituted a robber, meaning Cossack, band, a banditti recruited from Poland, Lithuania, Tartar and Turkey. They numbered from eight to ten thousand and were a constant menace to Trebizond, the province of Gilan, and even Constantinople. It was impossible to subjugate them. It remained for Poland to conciliate them, if not to conquer them, and the Cossack people, representing the Polish Government, for years policed the southern border. It is reasonable to suppose that their knowledge of rug-making, which has lasted to this day, has perpetuated at least one type, the Kazak type, should have been felt by the northern districts above the Kirghiz steppes.

It is doubtless the fact that most of the rugs called Polish, are Persian, as Dr. Valentiner maintains, but there was vast wealth in Warsaw and Krakau, great luxury and skilled workmen, and the assumption is only fair, considering how universal was the manufacture of rugs in the surrounding countries, that Poland, in constant contact with the Orient, should have followed this line of manufacture.

LONDON LETTER.

February 15, 1911.

Good prices for two Turners were obtained at Christie's this week. One belonging to the late Theodore Lloyd was the artist's drawing, "Wolf's Hope; Bride of Lammermoor." It came from the collection of John Ruskin. In the Williams sale, 1865, it realized 151 gns. and in 1880 it sold for 180 gns. This week's realization, however, showed an enhanced valuation of 500 gns. The other subject was a small picture, "Off Margate; a Hazy Morning." In the Bicknell sale, 1881, it sold for 130 gns. but in this week's sale it brought 950 gns. At the same sale there were several declines in values. Vicat Cole's Academy picture of 1864, "The Decline of Day," sold for 210 gns. against 840 gns. in 1887. J. Linnell's "Balaam and the Angel," 29 gns. against 50 gns. at the Farnworth sale in 1874, and at the Ban on Grant sale, 1877, 450 gns. Phillips' "Dolores, a Spanish Widow," sold for 25 gns. At the Rougier Sale in 1880 it was bid up to 700 gns. Prout's "Porch of Nuremberg Cathedral," realized 54 gns. In the Kennedy sale, 1898, it sold for 225 gns.

The will of the late R. W. Macbeth, R. A., has been proved at £169 only, and this, taken with the foregoing falls in price, go far to maintain the proposition that Academicians and Associates in the end do themselves harm by giving to their works at the Academy, inflated prices which they would never get outside.

The exhibition of Provençal landscapes and studies by Augustus John at a local gallery has proved a phenomenal success, nearly all the exhibits being sold at prices ranging from £150 to £250 each. The total realized was over £3,000 (\$15,000), a wonderfully good record which points to reviving business in the best modern art.

A collection of about 50 of the Post-Impressionist pictures shown at the Grafton Galleries here, are now being exhibited at the United Arts Club, Dublin, where they have received unusual appreciation, the Gauguins and Van Goghs being greatly admired. Dublin, thanks to the enterprise and generosity of Sir Hugh Lane, now possesses the largest and best collection of works by the French Impressionist Masters to be found in the British Isles, and doubtless the works of Manet, Renoir, Claude Monet, Degas, etc., already in Dublin, have prepared its citizens to welcome Cezanne, Van Gogh, Gauguin and Matisse with more understanding than was generally displayed in London.

The influence of the Post-Impressionists is already making itself felt among our younger painters, and J. D. Innes of the New English Art Club, shows sympathy with this school in the simplicity, strong color and austere design of the remarkable series of watercolors he is showing in Chelsea.

A remarkably successful exhibition has been that of Walter Sickert's drawings at the Carfax Gallery, where three-fourths of the exhibits have been sold.

The sending in days for oils for the Royal Academy this spring are March 25 and 27. Watercolors and miniatures will be received on Friday, March 24, and sculpture on March 28. American artists desiring to submit works to the jury should write at once for forms to the secretary, Royal Academy, Burlington House, London.

The works of women pastellists of the eighteenth century are to be a special feature of the exhibition of English Pastellists to be held in Paris in April-June next in aid of the Victoria Home, Paris, and of the Orphelinat des

Arts. A number of titled painters are included in this school, among them Lady Diana Beauclerc, Lavinia Countess Spencer, Lady Bell and Countess of Buckingham, as well as Angelica Kaufmann, Marie Benwell and Georgiana Shipley. There are a number of pastels by these famous women in private collections and the Committee organizing the exhibition on behalf of charity are hoping to obtain the loan of some of these from English owners. The British Ambassador in Paris will open the exhibition the first week in April, accompanied by Lady Feodorovna Bertie. The Ministers of Education and Fine Arts have also intimated their intention of being present at the opening ceremony. Anyone knowing of pictures likely to be suitable for the exhibition will greatly assist the labors of the Honorary Committee by communicating particulars to the secretary, R. R. Meyer-See, 2, Cornwall Mansions, Kensington Court, S. W.

BOSTON.

After a long interval of comparative inactivity, as far as exhibitions are concerned, the Copley Society is once more planning to enter the field, and proposes to arrange a retrospective exhibition of the decorative arts, to be opened March 8 with a reception.

It is the plan of the society to make this a loan exhibition of objects of art chiefly owned here, and it is known to the committee in charge of the event that there are abundant stores of treasures in this line within a mile or two of Copley Hall. The scope of the exhibition, covering the widest range of Eastern and Western art, will include the most beautiful and interesting examples which can be obtained of tapestries, embroideries, textiles, furniture, paintings, sculptures, porcelains and potteries, old books and bindings, silver and other metal work. An important special section of the exhibition will be devoted to the New England Colonial period.

The large hall (Copley Hall) is to be used for the display of Western Art, that is, Italian, French, Spanish, English and other European countries. The smaller hall (Allston Hall) will be devoted to the so-called Georgian period of art in New England. There will be another room given over to the display of prints, miniatures, laces, etc. It is expected that the early New England section will be especially rich in household treasures of that period.

The committee in charge of the exhibition is composed of the following-named persons: Holker Abbott, Thos. Allen, Francis H. Bigelow, Francis Bulard, J. Templeman Coolidge, Jr., Desmond Fitzgerald, Stephen S. Fitzgerald, Thomas Frothingham, A. W. Longfellow, Frank Gair Macomber, Mrs. Everett Morse, Mrs. William L. Parker, J. Endicott Peabody, Miss Annie C. Putnam, Miss Helen G. Moseley, Mrs. Charles S. Sargeant, Mrs. J. Montgomery Sears, Miss Mary Crease Sears, Miss Martha Silsbee, Henry D. Sleeper, Charles H. Tyler, Frederic P. Vinton, C. Howard Walker, Edward R. Warren, E. M. Wheelwright, Emile F. Williams.

Several important paintings have been promised for this display. Mr. George A. Hearn, of New York, will loan his "Blue Boy."

The Union League Art Committee is planning an exhibition to open at their club house on March 9. The display will include landscapes, marines and figure compositions by leading American artists.

PARIS LETTER.

Paris, Feb. 15, 1911.

Considerable stir had been caused among the Americans in France on account of there being no jury appointed here to pass on pictures for Rome, with the consequent necessity of sending to the jury in America by those not invited.

A vigorous protest was the result, but the storm has almost subsided and five or six of the more important artists have received invitations to send direct to Rome.

The feeling here is that while Mr. Harrison Morris, the Commissioner General, has not done so badly for the Americans in France and has done more than anyone else for the American painter away from home, he has still not fulfilled the general wish for a just percentage of the right of representation. For the present little more is likely to be heard of the matter since a few artists were directly invited, as said above, and others either through protest or while in America have also received invitations. It could hardly have been expected that those artists here resident should be obliged to send to a jury in America too for admission to an exhibition in Europe.

An uncatalogued exhibition is being held at Chaîne and Simonson's which has a varied interest, composed as it is, of works by living and dead men. Lucien Simon's "Brittany Girl" is nice in color; Ph. Rousseau's three canvases of still lifes, "Peaches," "Vegetables" and "Oysters" rare treasures by this painter, are good in color and composition. A Cazin landscape is very delicate, while a Monticelli figure arrangement is rich in dark tones. A very large Corot is of the early period, exceptionally good, and although not of his best known manner, is a valuable example of this master. L'Hermite is represented by a beautiful but sober and poetic landscape.

The Sixth Annual Exhibition of the Lodge Art League was opened by the American Ambassador and Mrs. Bacon, the American Consul-General and Mrs. Mason in Holy Trinity Lodge. The display is interesting and representative of women's work in the Latin Quarter. Miss Elizabeth Nourse shows a painting and a drawing in a rather new manner. A bright bit of true sunlight feeling is the painting by Miss Grace Ravlin, "Garden in the South of France." Miss Beatrice How's "Jeanne" is delightful in color; Miss Este's is typically decorative in feeling. Mrs. Watkins, Miss Biglow, Miss Leigh, Mrs. Hamilton, all show interesting work, and Miss Flora Lauter's "The Mill near Volendam" is a bright sketchy impression.

Miss Gabain's gravure work, Miss Scudder's sculptures and Miss Chapman's miniatures, are interesting.

Les Arts Réunis in their eleventh annual exhibition at the Galeries Petit are in many particulars good and perhaps the most interesting are three drawings by Henri Royer, "Portrait de Mme X," "Portrait de M. Raoul Verlet, membre de l'Institut" and "Etude de Bretonne," all delicate and in a charming manner of simplicity. Henri Guinier has several figure paintings, of poetic feeling; Frédéric Lauth, several still life interiors; A. Déchenaud, two figure subjects in interior surroundings, and landscapes by Dambeza and Rémond are beautiful in color. Sculpture by Boverie, Froment-Meurice and Sicard are mostly small figures and animals.

Le Salon des Femmes Peintres et Sculpteurs has opened in the Grand

Palais and comprises 1,367 catalogued numbers in painting, sculpture, pastels, water colors and art objects. Lack of space prevents further details.

One of the most promising young American painters, Roy H. Brown, of Chicago, has returned from the country, where he has been painting at Trepied in the north of France for the past eight months.

Mr. Brown is a native of Decatur, Ill., and a former student of the Art Students' League under Kenyon Cox and George Bridgeman.

For two and a half years he studied under Jean Paul Laurens in the Julian and since then has been a pupil for a time of Albert Gosselin. He has exhibited at the Chicago Art Institute, Carnegie Institute and for several years past in the Salon des Artistes Français.

This painter has in every sense the American qualities of direct and deliberate expression with an earnest desire for simple truths. For the past four or five years he has been forging ahead with a determined aim and has developed into one of the most uncommon landscape painters with an originality interesting to artists and laymen alike.

Among the many excellent works which he has brought back from the country is a "Winter Effect," simple in subject but full of interest and expression; "Autumn," a bright bit of sunshine in golden reds and harmonizing purples; "Spring Day," light and airy, and "A Cold Frosty Autumn Morning," as expressive in execution as in title.

Mr. T. B. Whitney, an American art lover, who has gathered in Paris a most interesting collection of old Damascus, Rhodes and Koubatcha faience, has had printed an illustrated catalogue of his treasures. Among the most valuable of Mr. Whitney's possessions are three polychrome dishes with figures in Koubatcha faience; a Damascus faience dish decorated with dahlias; a blue vase, acquired from the celebrated Homburg collection, and a tile with Arabic inscriptions from the R. Deveau collection.

A special cable to The New York Times from Paris, says the modest beginning of what may come to be an annual distinctive American salon in Paris was made on Thursday at the Galerie de Vamez. A group of about thirty American artists contributed works. This exhibition is the result of a movement headed by Paul Bartlett, Frederic Carl Frieseke, Parke Curtis Dougherty, Richard E. Miller, Eugene P. Ullman, Lionel Walden, and Myron Barlow, to give France once a year a worthy representation of the newest American art, and in the United States an equally significant exhibition of the latest works of French sculptors and painters.

The first step in the movement was taken last year by showing contemporary French paintings in various cities in America under the auspices of a committee of American artists residing in Paris. It is purposed to continue these alternate exhibitions in the two countries under a permanent plan.

The complaint is made, however, that New York has evinced no particular interest in the project. The large cities which it chiefly concerns at present are Chicago, Cincinnati, and Pittsburgh.

The Paris members of the permanent committee are Louis Herbette and Lawton Parker. The selection of a committee of members in America has not yet finally been made. The fact which primarily gave rise to the movement was the lack in each country of adequate, segregated representation of the current artistic productions of the other.

Among the exhibitors at the Galerie de Vamez, besides those mentioned, are Walter Griffin, Joseph Pennell, Edward Steichen, Herman A. Webster, William Schumacher, Timothy Cole, Charles Henry Fromuth, W. H. Singer, Guy Rose, Max Bohn, Augustus Biesel, D. S. MacLaughlan, Harold Heartt, Alfred Maurer, and K. A. Buehr. Some etchings are shown; some of Pennell.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Berlin Photograph Co., 305 Madison Ave.—Loan exhibition of works of Alfred Stevens.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Century Club, 7 West 43 St.—Memorial exhibition of works by Frank Fowler to Mar. 2.

Charles, 251 Fifth Ave.—The Charles Mannheim collection of art objects.

Cottier Galleries, 3 East 40 St.—A collection of early English portraits.

Ehrich Galleries, 463 Fifth Ave.—Early Italian paintings.

V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old and Modern Masters.

Folsom Gallery, 396 Fifth Ave.—Pictures by Harry Van Der Weyden and paintings and sketches by F. C. Bacon to Mar. 6.

Hispanic Society of America, 156 St., West of Broadway—By The American Numismatic Society—Sculptures by Prince Paul Troubetzkoy, to Mar. 12, from 11 A. M. to 6 P. M., and Mexican majolica owned by Mrs. R. W. de Forest.

Katz Galleries, 103 West 74 St.—Paintings by Addison T. Millar and sketches by Prof. J. P. Haney, to Feb. 28.

Paintings by John F. Carlson and pastels by Harold M. Camp. Opens Mar. 1.

Knoedler Galleries, 355 Fifth Ave.—A collection of 35 water colors by Winslow Homer.

Etchings and lithographs by Whistler, to Mar. 6.

Paintings by Chas. Hoffbauer to Mar. 4.

Lotos Club, 110 West 57 St.—Paintings by artist members. Admission by card.

Macbeth Gallery, 450 Fifth Ave.—A group of selected American paintings to Mar. 8.

Madison Art Gallery—Small portraits by Mrs. A. Blair Thaw.

Metropolitan Museum—Special memorial exhibition of works by Winslow Homer.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum—Special loan exhibition of arms and armor, to April 6.

Montross Gallery, 550 Fifth Ave.—Paintings by Hugo Ballin, to Feb. 28.

Paintings by Gari Melchers. Opens Mar. 1.

National Arts Club, 119 East 19 St.—Annual exhibition Ceramic Society.

Photo-Secession Galleries, 291 Fifth Ave.—Water colors by Cezanne. Opens Mar. 1.

Pratt Institute, 215 Ryerson St., Bklyn.—Paintings by Hermann Dudley Murphy, to Mar. 3.

Ralston Gallery, 548 Fifth Ave.—Paintings by John Russell. Opens Mar. 1.

Salmagundi Club, 14 West 12 St.—Annual exhibition of paintings.

AUCTION SALES.

Fifth Avenue Auction Rooms, 333-341 Fourth Ave.—The art collections belonging to Mr. Edward G. Getz, Mar. 2, 3, 4 at 2 P. M., and Mar. 2, 3 at 8 P. M.

Fifth Avenue Art Galleries, 1-5 West 45 St.—Antique tapestries, paintings, etc., by order of Mr. C. F. Williamson of Paris, Mar. 4, at 3 P. M.

EXHIBITIONS NOW ON.

Members' Display at Lotos Club.

The first exhibition by members of the Lotos Club opens this evening, to continue through next week. Forty-six examples of the work of well known American artists are shown. The place of honor on the North Wall is given to Frederick J. Waugh's fine canvas, "A Heavy Sea." To the right is placed an interesting and well composed group by Charles Hawthorne, lovely in color and arrangement. On the left is a splendid landscape by George H. Bogart. Occupying the centre East Wall is Charles Frederick Naegle's dignified portrait of Mrs. John Scott Browning and her two sons, rich in color and well composed.

Gifford Beal is represented by "Storm King," a virile and imposing painting of sea and cliffs. Reynolds Beal's "Buttermilk Channel" is a picturesque rendition of that part of New York har-

bor, and William A. Coffin's, "A Thunder Shower," is characteristically poetical. Colin Campbell Cooper's, "Port of La Rochelle, France," is an important canvas, lovely in color and having fine distance. E. Irving Couse's, "The Tom Tom Maker," which occupies the centre West Wall, is one of his best works, well arranged and having good quality. Charles Warren Eaton's, "Silence of the Night," is broadly painted and nice in sentiment. Ben Foster's "Autumn Twilight" is characteristic, and Edward Gay's "Rolling Mists" has a fine sky and good color. Childe Hassam's "Golden Afternoon," is a color delight, and H. L. Hildebrandt's "Sunlight," well named, is a good representation. Albert Lucas' "The Cricket" is a lovely bit of tonal painting. There is a well lit, airy landscape by Isaac Josephi and a good portrait by A. Muller Ury.

Other canvases worthy of note are J. Francis Murphy's lovely landscape, "Midsummer," Edward H. Potthast's "Switzerland," J. Campbell Phillips' "The Greatest Possession," Edward F. Rook's "Wistaria," Roswell M. Shurtleff's "After Rain, Keene Valley," Geo. H. Smillie, landscape; R. W. Van Boskerck's picturesque landscape; A. T. Van Laer's "St. Michael's Church," Frederick Ballard Williams' "In the White Mountains," Cullen Yates' "Abandoned Quarry," F. S. Church's "St. Cecilia," Frank A. Bicknell's "Pirate Cove," and Carleton Wiggins' "On Fisher's Island."

Fowler Memorial Exhibit.

Seventy-nine examples of the varied work of the late lamented Frank Fowler are on exhibition at the Century Club, through March 2. The general effect of the display, made up of finished pictures and sketches, all oils, about equally divided, is one of versatility and charm of decoration and color. There are several good portraits, notably those of Hon. John Bigelow (unfinished); Samuel J. Tilden, the strongest and best in the display, finely modeled and rich in color quality, the late Gen. Alexander S. Webb, a striking presentment; of William D. Howells, an excellent likeness; one of Dr. Albert Shaw in a high key and soft grays; a bust of William G. McAdoo (unfinished), and a full length of the late Archbishop Corrigan, a good likeness, but somewhat hard and dry in color. Some figure works have much charm and one, "Girl in Blue," is, save the Tilden portrait, the best work shown, instinct with life and rich and solid in color. Effective also is the half length decoration, "The Blue Kimona."

"Morning," a full length of a young woman is sweet in expression and charmingly decorative in color. The sketches for the Waldorf ceiling decorations show the artist's decorative sense and that he could paint flowers well is evidenced by his rich "Peonies." Many of the landscape sketches and those for decorations are too vague to give much impression.

A Great Turner Here.

The famous painting by Turner, "Now for the Painter" ("Pas de Calais"), is on exhibition at the Scott and Fowles Galleries, No. 590 Fifth Ave., and lovers of great art, whether "Turnerites" or not, are urged to see and study this really great canvas. It was shown at the Royal Academy in 1827, at the Art Treasures Exhibit in Manchester in 1857 and was painted for Mr. John Naylor, of Leighton Hall, and purchased from the grandson of the original owner. Ruskin, who saw the picture at Manchester in 1857, speaks of it in his work on Turner as one of seven of the artist's finest pictures. Fred. Wedmore, in his "Turner and Ruskin,"

includes the work among the seven in which Turner introduced and proved his close knowledge of ships and shipping. This list also includes the better known "Trafalgar at Greenwich" and "The Old Temeraire."

The canvas measures 59x89 inches, and represents an old time sailing packet boat hauled to the wind, a mile or so off Calais, whose roofs and steeples rise in the distance, and about to take on passengers for England from a flat bottomed awkward pilot boat, which carries the flag "Pas de Calais." The sea is heavy, pale green in color and rolling in with tremendous force and power towards the beach. The picture is painted in a high key, and is sunny and bright, while the iridescent hues of the water at the bottom of the trough is characteristic to a degree. Storm-driven clouds still lit by the sun scurry across a threatening sky. The picture is absolutely true to the locale, and yet is one of the painter's more sane works—not simply a dream of color. Its dramatic character first appeals and then its color.

Wolfe Art Club Display.

The February exhibition of the Catherine Lorillard Wolfe Art Club, at Grace House, shows a number of virile and interesting examples. Among them are a group of twelve canvases by Marjorie W. Huntington, pupil of Twachtman, and whose work shows the influence of his technique. This, combined with individual perception and a fine color sense, place her canvases above the average. "Breaking Wave" is a vibrant bit of painting; "Old Longfellow House" has sentiment as well as strength and "Madison Square" is admirably interpreted. Her other canvases are equally interesting.

Sarah C. Sweeney has a group of portraits and landscapes. Among the portraits are presentments of Bishop Gaylor, Herbert Marvin and a charming head of Master Harry Parrish. M. E. Tuthill's "Rocks and Seaweed" is good in color, broadly painted. M. R. Sherman, Florence C. Robinson, Anna G. Morse, A. E. Mahon, Lydia Longacre, Alice L. R. Ball and Mrs. Joseph Larocque are also represented.

Mrs. Thaw's Portraits.

Mrs. A. Blair Thaw is showing at the Madison Art Gallery, through March, four portraits, two sketches in oil and nine portraits on vellum and ivory, and a small landscape, all in watercolor. The artist who was at one time a pupil of Birge Harrison, paints in an exceptionally refined and sympathetic manner, and while her work is uneven, it has true artistic quality. The bust portrait in oil of Edward Hale Greenleaf is by far the best work shown, solid and rich in color, and well modeled. Good in expression also is the half length of Robert Cameron Rogers. Among the watercolors, which may be called large miniatures, the best are the presentments of Mr. Alexander Blair Thaw, well drawn, excellent in expression and done in soft tender grays, the portrait of the artist's mother, Mrs. Landis—very sweet in expression and tender in color, and the bust of Miss Henrietta Thaw.

Portraits by Dana Pond.

Dana Pond is showing in the upper gallery at Knoedler's, No. 355 Fifth Ave., three portraits of the late Mrs. Frank Gould, and three of her sister, Miss Kelly. They are well painted, broad in brushwork, excellent in expression and delightful in color. A full length standing presentment of Mrs. Gould has a blue and white color scheme, a Gainsborough pose and arrangement of background and acces-

sories, as she is depicted leaning against a classic pillar in an ancient park, attired in a shimmery gown of light blue and white, the blue note cleverly repeated in enormous sapphires, a brooch, a ring and earrings. A half length also of Mrs. Gould is slightly impressionistic in treatment, rich in color and fine in expression.

The full length standing portrait of Miss Kelly has a color scheme of white with a note of turquoise in the jewels. The figure is not as gracefully drawn as that of Mrs. Gould, and there is a certain unsubstantiality in the modeling of the body under the diaphanous gown. A half length of Miss Kelly is notable for the lovely iridescent color of the corsage and still another half length of the same subject in blacks, is the strongest example shown, broadly and finely painted, the head well modeled. The artist, whose work improves from year to year, should guard against a tendency to sensationalism and consideration more of the gown than the woman, which has been the artistic undoing of late of Koppay, and especially of Flammeng.

Whistlers at Knoedler's.

In the lower gallery at Knoedler's, 110 etchings and dry points by Whistler are now on exhibition. The display is unusually varied, and contains many rare plates. It includes some 15 examples of the French set, a score or more of the Thames series, several fine examples of the Venice series, notably a superb impression of "Nocturne III," considered the finest impression from the plate, and several of such well known plates as, "Reading by Lamplight," the "Music Room," the "Model Resting," and the "Little Velvet Dress." Lovers of black and white will find the exhibition one of the best presented in New York for some time past.

Hoffbauer at Knoedler's.

Charles Hoffbauer, the young French painter, winner of the Prix de Rome, and at the same time a second medal, which made him hors concours, is showing twenty-five of his recent works in the large upper gallery at Knoedler's through March 4. The painter sold his canvas "Les Gueux" to the French Government, and won with his "Revolt des Flamands," the Bourse de Voyage at the Salon of 1902, the canvas going to the Philadelphia Wiltach Museum. In 1908, after two years of study at Rome, he won the Prix de Salon at Paris with "Le Triomphe de Condottiere."

Having painted a picture of a New York roof garden for the National Gallery at Sydney, without having seen one—from ideas suggested by friends and photographs—Hoffbauer was naturally anxious to come here, and arriving last year has made a close and careful study of New York life and architecture. His pictures reveal an astonishingly sympathetic and appreciative understanding of the metropolis. The artist is a colorist and has an unusual talent for composition, especially "in the large." His largest canvas, "New York by Night," in color—a deep blue tone—composition and the truthful transcription of the difficult subject is by far the best attempt yet made to illustrate the scene. Admirable also is the Brooklyn Bridge "Nightfall" with the hurrying homeward crowd, and the huge skyscrapers aglow with a myriad lights.

Some smaller scenes, such as "Metropolitan Tower in Fog," "Flatiron—Rainy Day" and "Hudson River—Moonlight" are low in tone and delicate and soft in color. The few canvases other than those of New York, as "Keene Valley, Adirondacks," "Market Place, Cairo" and "Venice" are colorful and instinct with life.

ARMS AND ARMOR.

The exhibit of arms and armor which has been arranged by Bashford Dean at the Metropolitan Museum is so striking in general effect and educational in its make up as to reflect the greatest credit upon Mr. Dean.

In the large, light room, the exhibit can be seen to great advantage. The armored knights on horseback, stand as if ready for battle or a tournament, while around the rooms the standing figures, in complete harnesses, are shown in relief against beautiful old tapestries.

These represent in action armored figures of the periods of the suits of armor nearest them. Old guild and battle flags, waving from above on either side comprise practically all the old flags to be found in this country. They are with few exceptions owned by Mr. Clarence Mackay, and were brought from his Long Island place. Among the collectors who have contributed to this display are Mrs. Rutherford Stuyvesant, Mrs. William Rhineland, Mrs. Clarence Mackay, Professor Bashford Dean, who is the museum's curator of arms and armor; and Messrs. Edward Hubbard Litchfield, T. J. Oakley Rhineland, George J. Gould, Frank G. Macomber, Cornelius Stevenson, J. Pierpont Morgan, Amory S. Carhart, Alexander McMillan Welch, Henry G. Keasbey, Robert W. de Forest, Ambrose Monell, Frederick Sherman Rook and Capt. Philip M. Lydig.

Entering the north door of the exhibition room, on the left is the oldest, the Gothic armor, and from this, passing around the room, the exhibit is arranged in chronological order. The parts of armor shown on the screens are of the periods of the harnesses nearest them, and the horsed figures in the same way show the older or newer pieces of armor as they are nearest to one or the other side of the room.

There is represented here the armor of about 200 years—1450, 1550, and 1650. There was a gap back of that to the days of the fine old Greek and Roman bronze armor. European museums have obtained and retained much of the old-time armor. Good pieces have been difficult to obtain, which has accounted for the little seen in America, and now for the first time representative pieces are shown from American private collections. Of the earliest, the finest in the exhibit is the Gothic armor. Each harness was made for the individual wearer, light in weight and beautiful in line. There are fourteen Gothic harnesses known in America, and of these nine are in the present exhibit and two in an outer room—practically all in the country to be seen now at the Museum. The other two periods represented are the Maximilian and the sixteenth century.

There are interesting pieces of chain armor, each link made separately and so closely set that it would be difficult to insert the point of a pin. An armorer's anvil and vise of the sixteenth century are interesting pieces in the exhibit, artist's tools, and in themselves works of art.

On a screen at the left side of the room is an old Scotch target, and below it, with a cross-hilt, a rare old relic, a genuine Scotch claymore, a two-edged broadsword, and other claymores, with more modern basket hilts. There are also old Scotch pistols. An interesting feature of the catalogue of the armor is a reproduction of the poinçons—the marks of the master armorers who signed their work.

CHICAGO.

The Sorolla exhibition at the Art Institute of Chicago opened last Tuesday evening with a reception. The collection consists of 140 paintings, many of them of considerable size, with some thirty smaller sketches, and it fills five galleries.

According to Miss McCauley of the Evening Post, "the color schemes have become more defiant," and "the public will be brought to wonder and then to admire the dexterity and the recklessness of a modern of the moderns." Miss McCauley warns the visitor to restrain his comment and to "try to enter into the spirit of something totally different from that which hangs in any one of the adjoining galleries." He must recall the days when Wagner's music shocked his ears, she says, "when Whistler provoked Ruskin, and when the first pre-Raphaelites and later the Impressionists awoke the tongues of many who later discovered that there were harmonies which had hitherto been hidden to them."

PENNA. ACADEMY EXHIBIT.

(Final Notice.)

There is so much that is good in F, G, I, H and K galleries and north transept and corridor, not reviewed last week, that the limitations of time and space are the more regretted by the writer. Gallery F in particular contains a number of works which in themselves would make an exceptionally fine small exhibition.

Here for example are Frank W. Benson's familiar but always charming outdoors with figure, "The Reader;" Ellen Emmet's fascinating portrait of Miss Peabody; Chas. M. Young's fine landscape, "Early Spring," with its skillful painting and tender greens, and Elmer Schofield's semi-dramatic, finely lit and colored "Early Morning; Boulogne Harbor."

Some Clever Works.

The double figure composition "The Parrots," by F. C. Frieske, the clever young American painter, resident in Paris, while original in composition and brilliant in technique, is still somewhat awkward, and the young woman on the sofa gives the impression of toppling over. She certainly could not hold her pose long. Richard E. Miller's two ex-

amples, "The Chinese Dress," and "The Chinese Statuette" are as clever in technique as Frieske's work, and brilliant in color. The two landscapes by Daniel Garber, "River Bank," and "April," have been mentioned before, but grow on acquaintance as most delicate and delicious in atmosphere and feeling. In this gallery are also E. C. Tarbell's academic portrait of Dr. Dwight, shown at the Winter academy, Jos. De Camp's serious half length seated portrait of Dr. Louis Starr, J. Alden Weir's rich and fine landscape, "The Spreading Oak," Frank W. Benson's familiar strong interior with figure, "Girl Playing Solitaire," Jos. F. Pearson's prize landscape, simple and strong, but not as good as his "Ducks," two strong and characteristic "Centre Bridge," landscapes by Redfield, Carl Newman's clever impression "Japanesiere," F. G. Waugh's superb marine, "The Outer Surf," shown at Washington, again Carl Newman's "The Red Slippers," really an American Renoir, and Fred Wagner's fine and strong city scene, "The River Front," especially a realistic and unusually truthful canvas. The remaining works

In Galleries G, H, I and K.

The "star" pictures in Gallery G are Willard Metcalf's fresh and clear "October Morning," C. W. Hawthorne's "Girlhood," rich in color, Frances Bolton's "Monhegan Island," notable for its rich full color, Robert Reid's decorative, refined and altogether charming figure work, "The Pink Carnation," from the Albright Gallery, Buffalo; E. C. Tarbell's characteristic interior with figure, "Girl Reading," from the Boston Museum; Geo. de F. Brush's rich and well modeled "Portrait of a Lady," from

in the display, and G. B. Trocchi's "Portrait, Miss Brinkerhoff," clever in handling and well modeled.

In galleries I and K Herman Dudley Murphy, W. M. Paxton, Ernest Lawson, Wm. M. Chase, a still life and portrait, C. W. Hawthorne, a delicate, thoughtful figure work; Alden Weir, C. H. Woodbury, L. H. Meakin, J. W. Breyfogle with a Whistlerian theatre interior, J. Frances Murphy, W. L. Palmer, Burge Harrison, Martha Walter, Helen K. McCarthy, T. P. Anshutz, E. A. Bell, and Ed. Dufner are the best represented.

Chas. Bittinger, Wm. Chadwick, H. B. Snell, his "Himalayas," Jos. H. Boston with a fine view of Mt. Hamlin; E. C. Volkert, "The Hill Pasture," a charming landscape; F. P. Vinton with a solidly painted and serious presentment of the Hon. Chas. G. Washburn; Aug. Koopman, with a rich colored dramatic harbor scene, "Hoisting Sails—Sunset;" De Witt Parshall with a somewhat sombre and dramatic view of the Grand Canyon, and Elizabeth Sparhawk Jones with two virile, splendidly painted characteristic outdoors with figures, show the best works in the North transept and corridor. Before closing notice must be made of a delicate little landscape, "Fleeting Shadows," by Anthony Schwartz in Gallery A, which in tenderness of color and poetic sentiment is one of the best in the display.

The Sculptures.

The sculptures number this year 147, an unusually strong and good showing; Chas. Grafly, A. Sterling Holder, Isadore Konti, Adolf A. Weinman, A. St. Eberle, F. G. Roth, J. Scott Hartley, John Flanagan, S. H. Borglum, H. A. McNeil, B. L. Pratt, E. W. Deming, Robt. I. Aitkin, and other well known sculptors are all well represented by characteristic works. Mahonri Young shows some figures so extremely well modeled and truthful as to attract attention, and Jas. Earl Fraser has an excellent impression of Mary Garden as Melisande, and a little fancy figure, "Tristesse," Courtenay Pollock's bust of P. A. Widener is striking.

James B. Townsend.

INDEPENDENTS TO EXHIBIT.

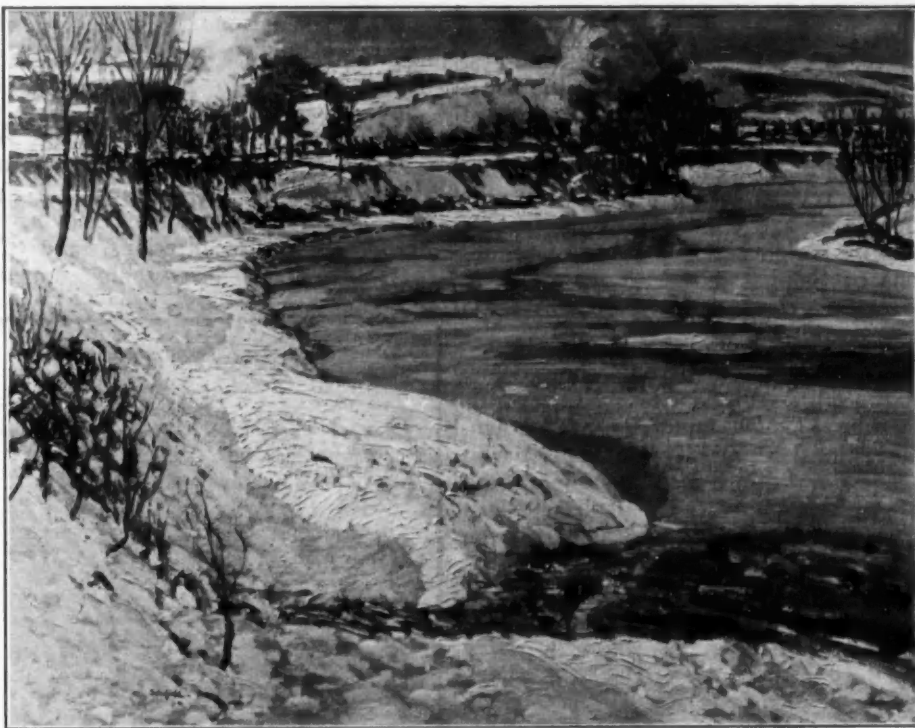
It is reported that the Independents are to have an exhibition during the latter part of March and first of April, under different conditions from that held last year. The plan is to secure the quarters of the Beaux Arts Society of Architects, which will afford more room and is more convenient.

GOOD PRICES FOR ETCHINGS.

The auction sale of Mr. J. S. Dutcher's collection of painter etchings held at the Anderson Galleries on February 14th proved an interesting event. There were only 162 lots in the entire collection consisting for the most part of fine impressions by Whistler, Haden, Rajon, Zorn and a few others. Small as the collection was it brought buyers from Chicago, Boston and other cities who filled the salesroom and actively competed for the prints. All of which goes to demonstrate the increasing demand in this country for choice prints. A few of the important prices are as follows:

"Two Doorways," signed third state.....	\$850
"Fanny Leyland," signed fourth state.....	600
"The Beggars," signed sixth state.....	585
"The Doorway," signed second state.....	450
"The Balcony," signed fifth state.....	450
"The Palaces," early impression signed.....	415
"The Kitchen," first state signed.....	400
"The Kitchen," unsigned first state.....	350
"Little Lagoon," second state.....	325
"Model Resting," fourth state.....	300
"The Piazzetta," signed proof.....	240
"Doorway and Vine," seventh state.....	290
Cameron's "Five York Sisters," signed.....	510
"Venice from the Lido," signed proof.....	205
Cameron's "St. Mark's No. 2,".....	330
Cameron's "Casa d'Oro," signed trial.....	245
Seymour Haden, "Mytton Hall," trial proof.....	350
Rajon: trial proof "Suzanna Rose".....	425
Zorn: "Cigarette Girl," first state signed.....	510
Zorn, "The Omnibus," only proof first state.....	275
The third state signed, of the same.....	200
Meryon's "Pont au Change".....	215

The entire collection brought \$18,959.00.



FROSTY MORNING,
By W. Elmer Schofield.

In Penna. Academy Exhibition.

the Carnegie Institute, and his interior, shown at Washington; Walter MacEwen's two typical figure interiors with figures "At the Window" and "Gossiping;" Emil Carlsen's landscape, "Ripening Corn," a little dry and cold; Child Hassam's well known "New Haven—The Green," and Carroll S. Tyson, Jr.'s dashing "Portrait, Miss Wright."

The most striking works in Gallery H are Jonas Liés' "At the Wharf;" Murray P. Beuwley's richly modeled figure work, "Marco;" Geo. Bellows' realistic dramatic "Polo Game;" Robt. Henri's "Ancient Dress," a trifle stiff in pose, but with all the painter's characteristic force and well rendered details, and his "Fish-market Man," a really sensational work, so splendid in model and rich in color; Charles Bittinger's cleverly painted and decorative "Oval Mirror" and "Yellow Dress;" Rockwell Kent's dramatic "Roadbreaking," showing the influence of Winslow Homer; Howard Gardiner Cushing's standing portrait, a clever work, the blues extremely well handled; Alice Kent Stoddard's "dashing, broadly painted "Portrait, Miss Sparhawk-Jones," one of the best works

Interior Decoration

Correspondence is solicited on all subjects in these columns.

In spite of the indications of increasing formality in the decoration of the home, the personal touch is becoming more and more evident, and with this growing demand the scope of the craftsman is broadening in the production of the many details that go to make the characteristic atmosphere of the home.

Thus we find a book or sets of books especially bound for the owner, together with his or her book plate, even the individual prayer book—the favorite author or poem all bound appropriately with the greatest attention paid to the subject, as for example in the exceptional exhibition of book binding just shown by Rachel McMasters Miller at the School of Applied Design for Women. There were seen law books ordered by Secretary Knox in consistent color and bindings, the entire binding representing hand work from "forwarding" to design. A rarely beautiful prayer book, also a delightful conception of delicacy, color and design in the binding of "The Most Pleasant and Delectable Tale of the Marriage of Cupid and Psyche." A copy of poems selected from the "Hesperides" of Robert Herrick, a unique binding of "The Complete Angler," suggesting fish scales in design, also a copy of the "Carcassonne," with the manuscript lettered and end title pages done in gray wash by Sara B. Hill, one of Tennyson and of Cellini together with a characteristic edition of Whistler's "Ten O'Clock," with the Whistler butterfly as the motif of decoration, all showing the thought expended on the appropriateness of design and the appeal to individual preference.

Then, too, in other ways do we find the personal touch in the accessories of the home such as the monogram on stationery, bed and table linen. This is distinctly personal and where the usual combination of letters was heretofore used, now a selection is made from many especially drawn designs, and a monogram adopted as a characteristic and distinguishing mark.

Miss Sara B. Hill excels in this kind of work as was shown by her exhibition of work in conjunction with Miss Miller's book bindings. Designs for the altar pieces of Grace Church and St. Bartholomew's were also included as well as two book plates made for William Allen Jenner and some fine examples of lettering and illuminating, emblazoning of arms, designs for calendars, book covers and portfolios, all suggestive of the growing appreciation of the work of the craftsworker.

"The tendency of forthcoming designs in wall paper," says Mr. Charles Jelstrup, who has recently returned from an extended visit to the largest manufacturing in Europe, is toward the Oriental, the Japanese and Chinese character, perhaps, having the preference, although the Egyptian is a decided note and in color and design will appear in a most pronounced degree as the season advances."

The simple two tone effects, imitating fabrics will be the most used with the elaborate cut out frieze and tinted ceiling—thus the floral rather than the conventional is asserting itself in decoration and brings into use the papers designed and produced in such artistic perfection by the English and French manufacturers. The Belgian factories as well, perhaps, supply some of the best papers in the market, produced, however, from French designs; but the German output is confined almost exclusively to small background effects in straight or square designs.

England leads in the quantity of patterns and floral effects and with Germany and America supplies the greater portion of wall paper used in the world. For example, one American factory turns out 3,000 rolls of paper a day, while the largest daily production of a German mill is but 2,000. This very difference in labor and quantity, however, is what makes the European product better than the American, for slower printing and greater care in sizing of the clay and water used to color the design, is the keynote of its superiority in durability and color combined with rag paper as a foundation compared to our almost exclusive use of wood pulp.

One factory in Alsace manufactures a large supply of floral designs but France generally confines itself to the production of patterns rather than of wall paper.

The large showing of Colonial, English and Italian furniture at the Tiffany studios evidences the present tendency in decoration for both country and city houses, the French periods, Louis XIV and XV, being confined to the more formal rooms in the latter.

The Tiffany studios are executing numerous orders for landscape windows, such as the one just placed in the town house of Miss Helen Gould and are also showing in great variety of shapes, some beautiful examples of turquoise glass, a revival of the effects of Egyptian glazes and colorings of the Tel-el-Amarna period and some fine reproductions of Samian reds.

In the Pottier & Stymus showrooms, Lexington Ave. and 41 St., exceptionally fine Flemish tapestries are shown. The scenes represent Alexander, who is the central figure of each subject: The first panel (11 x 14' 3") depicts "Alexander on the Tamed Bucephalus," the second, "Funeral of Clitus" (11 x 9' 11"), Clitus being the close friend of Alexander who had saved his life at the battle of the Granicus, but was later slain by him in a fit of passion at a banquet; the third, "The Coronation of Alexander" (11 x 16); the fourth, "Alexander kneeling before the High Priest of the Jews" (11 x 12) and the fifth of the group, "Alexander and Roxana" (11 x 10).

Of especial beauty are the borders, the motifs of which are allegorical figures and flying cupids, with fruits and flowers in wonderful soft, mellow tones and rich coloring. The entire set of panels, the work of Peter van Alst, woven about 1528, have only recently been brought from Europe by Mr. Stymus.

WILLIAMSON COLLECTION.

Antique tapestries, old paintings, bibelots and miniatures and some rarely fine furniture are now on exhibition at the Fifth Ave. Art Galleries, No. 546 Fifth Ave., where they will be sold at auction on Saturday afternoon next at 3 o'clock by Mr. James P. Silo.

The collection, which contains only 53 articles, comes from the Studio Gallery of Mr. C. G. Williamson, 99 Rue de Petits Champs, Paris, and have been selected by him with especial attention to their genuineness and age. The owner makes the announcement that he will refund at any time the price paid at the sale of any article purchased if not as represented. Most of the bibelots come from famous collections, and the most notable is an oblong sphinx box in agate and gold mounting, open work and carving, with inlaid work of rose diamonds and precious stones. There are some beautiful miniatures, some old Brussels, Aubusson, Flemish and other verdure tapestry panels, and a small suite of Louis XVI. furniture with La-fontaine tables and country scenes. The pictures number twelve, and include examples of A. Both, Hondokoe-ter, Dirck Van Bergen, Avercamp, Jan Both, Karel du Jardin, Mierevelt, Grimou, Santerre, and Matteo di Giovanni. Of these the best are the Giovanni and Santerre, exceptionally good examples and fine in quality.

CLEVELAND.

At the gallery of William Taylor, Son & Co., 630 Euclid Ave., Louis Kronberg exhibits several paintings till Feb. 28. Among the examples shown, the "Lotus," "Fond Recollections," and "The Duet" have received favorable comments.

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The collection of Mr. Edward G. Getz, the well known art expert, consisting of oils, original drawings by Verboeckhoven, engravings, water-colors, pen and ink sketches, color prints, Chinese porcelains, Japanese and Korean potteries will be sold at the Fifth Avenue Auction Rooms, 333 Fourth Ave., at public auction, on Thursday, Friday and Saturday afternoons, March 2, 3 and 4, commencing at 2.30 P. M., and Thursday and Friday evenings, March 2 and 3, at 8.15 P. M. The public view will be on Monday, February 27, from 9 A. M. to 6 P. M., and continue till the day of sale. The sale will be conducted by Mr. Henry A. Hartman.

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AROUND THE GALLERIES.

In the notice last week of the really fine and choice collection of art objects and antiques formed by the late Chas. Mannheim, the Paris expert, and now on exhibition at the Charles Galleries, No. 251 Fifth Ave., it was stated that the majority of Mr. Mannheim's art treasures had been purchased by Mr. J. Pierpont Morgan. It appears that Mr. Morgan secured the first collection of art objects formed by Mr. Mannheim some years ago, and that the present was formed afterwards by him, and only completed just before his death.

Lovers of choice Primitives will find a small and unusual selection at the Van Slochem Galleries, No. 477 Fifth Ave.

Mr. V. G. Fischer, who has been suffering with the grip has gone for a brief stay, accompanied by Mrs. Fischer, to Atlantic City. He is now in Washington and will be at his galleries, No. 467 Fifth Ave., on Monday.

At the Ehrich Galleries, No. 463 Fifth Ave., there are now on exhibition, among a varied assortment of Old Masters, a three-quarter length standing presentment of "The Christ Bound," of which Mr. Ehrich has traced the authorship, he states, to Murillo. The canvas is certainly characteristic, wonderfully rich in color and dramatic in expression. The study of anatomy it reveals is surprising. The picture is not repellent or gruesome in the least, the face having an expression of serene and lofty dignity.

There is also a triptych which Mr. Ehrich gives to Pieter Pourbus, very quaint and interesting. The triptych was painted for presentation to some old Flemish church, and the artist has depicted the donors in the wings—those who had died by the completion of the work marked with a cross on their left arms. Another Flemish triptych (circa 1525) is especially attractive, from its softness of tone and color, the fine painting of details in the Virgin's robe, who is depicted seated in the centre panel with the infant on her knee, and the soft and lovely blues of the old clinging gowns of Sts. Barbara and Catherine, who kneel in the wings. The landscape background is also well done.

Paintings by John F. Carlson and pastels by Harold M. Camp will be shown at the Katz Galleries, No. 103 West 74 St., from March 1-13.

Watercolors by Cezanne will be shown at the Photo-Secession Galleries, No. 291 Fifth Ave., from March 1.

A group of 40 selected American paintings opened at the Macbeth Gallery, No. 450 Fifth Ave., on Thursday and will continue there until March 8. Notice will be made next week.

Recent pictures by Gari Melchers will be shown at the Montross Galleries, No. 550 Fifth Ave., from March 1-18.

Pictures by Harry van der Weyden and pictures and sketches by C. R. Bacon will be shown at the Folsom Galleries, No. 396 Fifth Ave., from today until March 6.

Mr. Rene Gimpel, of Gimpel and Wildestein, who came over recently for a short stay, has sailed for Paris.

An important collection of Persian and Babylonian antiques, which includes many rare specimens, owned and imported by Tabbagh Freres, No. 8 Rue Rossini, Paris, and 396 Fifth Ave., N. Y., will be on exhibition at the American Art Galleries, beginning March 1, and will be sold there on the afternoons of March 6 and 7.

On Feb. 18 Frank Parsons gave the fifth of a series of ten talks on the "Psychology of Living" at Grace House.

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